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"the proper thing" in a tone that showed plainly that he thought we knew little about the subject. Not until we began to talk of "harmony" did he wake up to any interest in the matter.

The parlor was on the northeast side of the house, and except in the early morning gloomy. The din-

matched the paper. We had the parlor carpet made with a border. The entry carpet was plain. We put ecru shades at the three windows, and pretty spotted muslin curtains. These were made with a little frill at the top, and run on small brass rods. They came just below the window frame

the family for sixty years. An old-fashioned side-board was set across one corner of the room. A little closet over the shelf that had opened into vacuity behind the chimney, and been the resting place for stove blacking materials, was made into a little alcove, and held a very old blue and white pitcher and a ginger jar. We were fortunate enough to find old brass hooks and the shovel, tongs, broom and bellows for our fire-place, a part of the wedding outfit of my husband's grandfather and grandmother.

When we had finally moved in and placed our possessions, hung our pictures, and lighted our real walnut wood fire in the fire-place, all our friends exclaimed "How cosy," "How pretty," "What fortunate people," little dreaming how utterly forlorn and desolate the house was when we first entered it, and what a vast change paint, paper, sunshine and air had made.

MODERN CHAIRS.

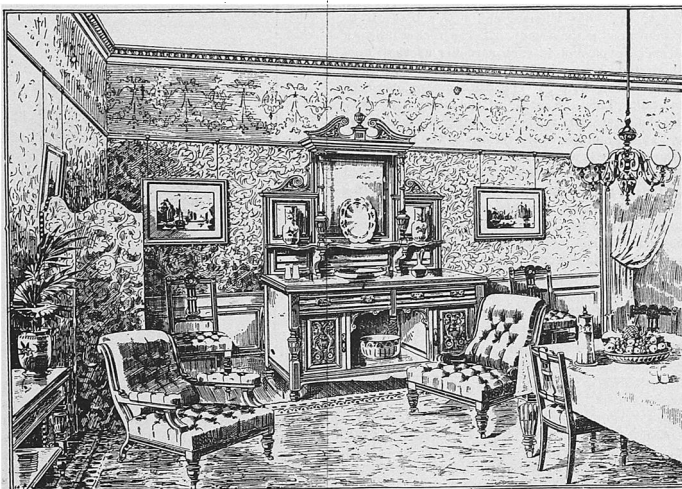
REPRESENTATIVE CHAIRS FOR THE HALL, PARLOR, DINING-ROOM, LIBRARY, BOUDOIR AND BEDROOM.



A HALL CHAIR.

THE multiplicity of changes in construction that have taken place in chairs dates from the commencement of the sixteenth century, the time of their modern creation. The preceding centuries of the world had little or no use for chairs, and even before their introduction, a bench placed along the walls, and stools served as seats. The early chairs were rare and scarce, as well as being clumsy and heavy. The chair, at first, was a canopied seat, placed on a dais, which was used by the master of the household, the other members of his family, as well as the servants, sitting on stools. The word "Chairman" has reference to a seat of this kind.

Chairs, when first introduced into households, were not treated as special appendages to certain rooms, but were moved from one room to the other,



MODERN ITALIAN DINING-ROOM SUITE, CONSISTING OF CARVED SIDEBOARD, SIX CHAIRS IN MOROCCO, GENTLEMAN'S EASY CHAIR, LADY'S EASY CHAIR AND EXTENSION DINING TABLE.

ing-room was south, and a closet opening to the west gave it a bright light nearly all the afternoon. Our purpose was to select papers that should lighten the parlor and soften the glare of the dining-room. We decided to paper and carpet the front entry like the parlor and paint the kitchen. We were limited to thirty cents a roll for paper.

We chose for the parlor an indistinct chrysanthemum pattern, whose soft pinkish and grayish tints made a cheery light in the room. We chose a ceiling paper with a small gilt figure, and the frieze was of wall-paper, with old pink magnolias on it. The frieze ran the whole width of the paper around the top of the walls, and a strip three-quarters of the width was placed as a ceiling border, joining the frieze. The picture moulding was white and gold, and a plain white wooden beading edged the border on the ceiling. The dining-room paper was put on in the same way. This paper was a soft grayish blue, with indistinct figures, like snowballs or hydrangeas, the border was soft gray blue with golden brown roses, and the ceiling paper a soft creamy brown with gilt stars. The picture and chair moulding were oak.

The large rooms upstairs had fifteen cent papers allotted to them. After they had been thoroughly scraped and washed, taking off in some places six layers, the east room was papered with a soft reddish paper having an indistinct conventional flower on it. The friezes throughout the house were wall-papers with large figures. For this room we chose a frieze of large dull red flowers with green leaves. The ceiling paper had a pink tinge and a small figure and the moulding was painted an old pink to match the paper. The other large room was papered with a cream white paper crossed well with a blue pattern, very conventional in design. The frieze was cream white with blue lilies. The painters matched the papers when they worked.

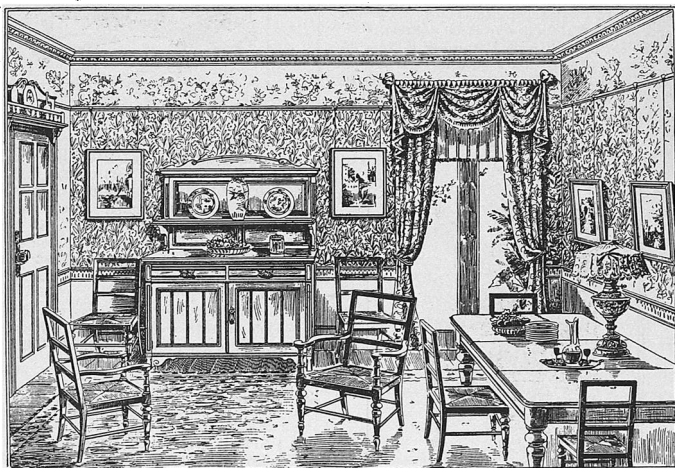
After the workmen had moved out and everything was clean we began to furnish. Then we decided that a large stove in the cellar, with a jacket, which should heat parlor and dining-room would be a great advantage, so we put it in.

For our parlor and front entry carpet we selected a soft gray with old pinks and blues in it that

and were held back by white silk cords and tassels. The shelf had a drapery of pink and white china silk.

The portieres were gray chenille with old pink and blue borders to match the carpet. They were folded over at the top and edged with silk tassel fringe.

In the dining-room we had a border twenty-two



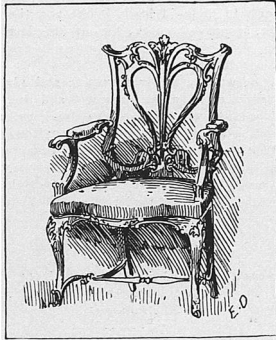
MODERN DINING-ROOM SUITE, CONSISTING OF A WELL MADE OAK SIDEBOARD, SIX STRONG AND COMFORTABLE CHAIRS WITH RUSH SEATS, TWO ELBOW CHAIRS AND EXTENSION DINING TABLE.

inches wide painted on the floor, and crossed the centre with a rug made of brussels carpeting with soft rug figures. We put cream shades at the windows, and muslin sash curtains. In the fire-place we put an old pair of brass andirons that had been in

as occasion required. Gothic chairs partook of the architectural features of that style, but were more suggestive of stateliness than comfort. France took the lead in artistic chairs, and the white and gilded chairs of the time of Louis XVI., as well as

THE DECORATOR AND FURNISHER

those of the Empire period, form a type of finishing which has never been lost sight of. Carving has had great sway in chair decoration throughout all the changes of style, and popular taste may be said to have been educated in the chair, for every possible requirement of fancy, as regards appearance



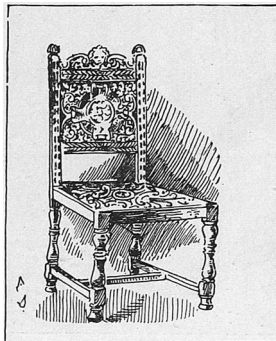
A PARLOR CHAIR.

and comfort, is readily met with in these useful articles of furniture.

A quaint hall chair, such as we show in the initial illustration, is a certificate of respectability for the household. The design possesses Jacobean features, and dark oak is the most acceptable wood for this chair. The severely constructed lines, tall, straight, uncompromising back, and flat wood seat, make it more an object of curious interest than of ease and comfort, for which chairs are usually supposed to be built. But so long as a chair of this description suggests lineage, hospitality and good taste in the owner, it is much sought after, and universally admired.

The second illustration represents a chair in the Louis XVI. style, in mahogany or rosewood, a trifle Americanized, and decidedly fitted for the parlor or drawing-room. It possesses fine upholstery, and its yielding springs invite repose. There is great refinement in its lines, coupled with an elegance of carving, which make it the natural mate of a room given over to social courtesies.

The old Romans reclined at their dinners, but modern taste prescribes a straight-back chair for the dining-room, which shall take nothing from the feat by its own attractions. There is usually a severity of line about the dining chair which,

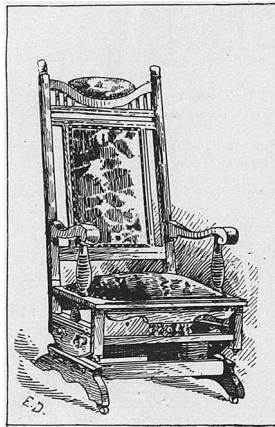


A DINING-ROOM CHAIR.

coupled with a leather upholstered back and seat, such as decorates the chair in our third illustration, would make a comfortable seat, while at the same time its solidity naturally allies it to the dignity of the dining table and the other appointments of the room. Great latitude is allowed in the embellish-

ment and carving, and a great deal of our education in decorative carving we owe to the dining chair.

The Rocking-chair is a purely American institution, and in England is called the "American chair." Just as the arm-chair was made for man, the rocker was made for woman. The rocking-chair is the natural friend of woman. Heaven's last and best gift to man was woman, and man's best gift to woman was the rocking-chair. The rocker fills up all social gaps, and in such a rocker as that here illustrated a woman, if alone, can rock and build castles in the air, or, if she has company, can rock and talk. Like the cradle of the miner, the rocking-chair generally rocks the earthly dross of worry and anger, and leaves the residue of the bright gold of peace. It is natural for a woman to lavish her affections upon her rocker. Ingenuity has added to it many possibilities, and the patent rocker, like the one illustrated, movable on castors from place to place, yet firmly fixed when placed in one spot, has gained a lasting popularity. Like the ordinary arm-chair, it is susceptible to any degree of upholstery, and any degree of expense in the manner in which it is covered. The Turkish rocker is the perfection of luxury. It is an unhappy home, indeed, where the housewife is without her natural solace, the rocking-chair.



A LADY'S ROCKER.

The modern easy chair of the overstuffed variety is a poem on castors. Man is a lounge and what he wants is an arm-chair, with another chair to put his feet on. The next illustration is a library easy chair, upholstered in leather. Just as the rocker was made for woman, so the arm-chair was made for man. Such a chair invites to contemplation and study. Oak or mahogany finished dark, are appropriate woods in the construction of these chairs.

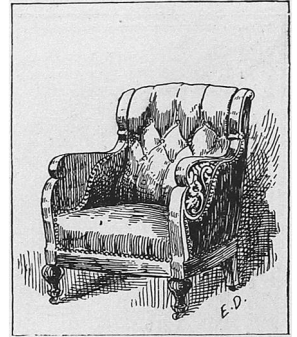
The last illustration is an Adams easy chair for a boudoir or bedroom, and is a dainty creation in mahogany or gold, covered with small figured silk or satin.

DRESS AND PERSONALITY.

"I SPEND hundreds of dollars every year for my gowns," said a woman of society, in despair, "and half of them are failures. I am all enthusiasm and hope when I order them; when I get them on I see in a moment there's something wrong in color or cut. I can't say where the fault lies, but somehow they seem to be at odds with me. If only I knew how to put myself at my best! If I could only be always certain of the results!" She had struck the keynote of the difficulty—the gown and the wearer "at odds."

Women have been perplexed and harassed with this

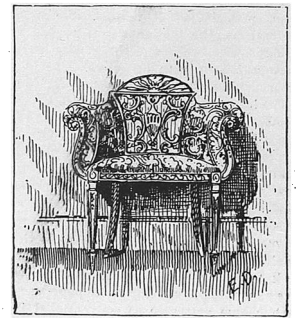
question of dress since the world began; they have renewed the wrestling and striving with the return of each rolling season. The richness and variety of materials offered, the breadth of choice in style and fashion, being but an increase of indecision and additional embarrassment.



A LIBRARY CHAIR.

In the past twenty-five years women's ways and methods have been given more consideration, and the impulse which demands the development of selfhood does not leave them out. The study of personal relation in the accessories of her life is with each woman, or should be, as close and individual as the peculiar form and phase of each subject presented to a physician. The woman who fails to make a personal analysis, to recognize and understand her "type," will do random work all her life. Nature has impressed every human being with the stamp of a distinct personality. A contradiction of this in the relation of the "things" of life brings discord, want of balance, failure.

THE tint of the complexion, the color of the hair and eyes, are but a small part of the *personnel*. The whole physique, the build of the body, mind, manner, will, nerve—all must be taken into account in the general "make-up." The type is a fact fixed and inevitable; the wise woman accepts it, and thus sets herself to develop and emphasize its beauties, to overshadow and efface its defects. This thought will guide and control her choice in the purchase of material much more than fashion or cost. Her dress is a part of herself, with silent but powerful expression. Throw a length of material over a couch, or a chair, or on the floor, and it is nothing—a rag, a rug. Fashion it into a garment and it has through the wearer life and influence. It



A CHAIR FOR THE BOUDOIR.

lends to her; it borrows from her. The woman who is disappointed in the effect of her gowns, her bonnets, her jewels, her house, her dinners, her friends, must realize that her perception is at fault; the adjustment of "relations" is bad. It was Jean Francois Millet who said, "the beautiful is the suitable."